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A NEWLY DISCOVERED INGRES

BY WALTER PACH
New York City

A hitherto unknown painting by Ingres has come to light, this summer of 1942, and is here reproduced for the first time. The discovery has three main points of interest, as I see the matter, the first one, naturally, being the quality of the work. It is so extraordinarily high that the competent judges who have seen the picture have unanimously and without hesitation added it to the *oeuvre* of the great painter, despite the fact that the canvas is without a signature or a single detail of known antecedents. It is so much a masterpiece among similar works by Ingres that there seems to be no possibility and certainly no probability that the attribution will ever be questioned.

The second point involved is that of identifying the subject of the work, and (what is of more interest, as I hope to show) its date. The third matter concerning us, and rather particularly concerning a publication entitled *ART IN AMERICA*, is the immediate source of the picture: an old New England family in whose house it has hung for a period antedating the memories of any person there, and possibly extending back a hundred

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years or more. All that could be said was that the picture had always been referred to in the family as "the Ingres," and no marks on the stretcher or the back of the work gave the least hint of its history or of the scene represented. The old canvas showed signs of decrepitude and called for relining, which, with the easy removal of old varnish from the very smooth surface, constitute the only attention required to bring the work to its present brilliance of effect — as marvelous as that of a great Flemish primitive.

Apologies for the shortcomings of photographs have been worked pretty hard, but I cannot avoid resorting to them once again, since the color in the present work is beyond anything I have previously encountered in Ingres: it is to be appreciated only on seeing the original. Not that the vivid reds and blues of the architectural decoration, the sumptuous display of gold there — rivaling the effect of the metal itself, the blue and white satin of the girl's dress, and the almost unique violet hue of the young man's costume do anything to change our idea of Ingres as a colorist. He is of that long tradition which enjoys color in isolated passages. It is the way in which a Florentine, for example, uses black, white, and pink marble, in separate and sharply marked blocks, as compared with the other conception of color which unites all tones in a general harmony: what we get in the Venetians, in Rubens, in Delacroix, in Matisse.

Turning to the question of identification, no mention of any personages likely to correspond with the two in our picture has yet been discovered. The chance reading of some old book or article might settle the whole question tomorrow, or again the answer may not be found in years — or perhaps ever. Dr. Valentiner suggested trying Lucrezia and Cesare Borgia as the *dramatis personæ*, but aside from the absence of either name among the two thousand or so in the index of Lapauze's big book, the attitude of the pair is much more that of lovers than one of persons giving and receiving family admonition, such as we know of with those two Borgias.

For a moment I thought I was on the track of the picture when I read that Ingres, after the purchase of his work *The Sistine Chapel*, sent to his patron in Paris a drawing of the Borghese Chapel. It was greatly to the liking of the government official who had acquired the other chapel scene, and Ingres was requested to execute the painting. But his absorption in the great task of the *Vow of Louis XIII* made him forego other pictures for the time, and there is no record of his having returned to the commission later. Moreover the scene here is not placed in the Borghese Chapel. The decoration of that building is by Guido Reni and other artists of his

period, and even if one accepted an interesting suggestion which has been made: that Ingres was looking beneath the whitewash with which the High Renaissance and Baroque periods effaced the earlier frescoes to provide more walls for their own, even if one saw him trying to give us back a lost Perugino (the *Baptism* shown on the wall here is close to various renderings of the subject by Perugino, though identical with none), still the tempting hypothesis remains untenable. The architecture shown here does not work out as that of the Borghese Chapel, in whatever way we may redecorate it.

I owe thanks to Talbot F. Hamlin of Columbia for the researches which permit him the almost certain conviction that the building represented is the creation of Ingres himself. It would be strange if so rich and important a piece of decoration as that of this chapel had escaped notice by the author of Professor Hamlin's history of architecture; and he tells me that the placing of the two elements of the *Annunciation* with the *Baptism*, as also the bringing together of North Italian and Roman features in the building decorated, all point to a highly sophisticated nineteenth century eclecticism.

As regards this last word two quotations come to mind, one from the Romantic painter Diaz, and the other from Ingres himself. Interviewed by Théophile Silvestre, Diaz said, "Shut me up in a tower, and I will come out with a picture; shut Ingres up there — without his engravings — and he will come out with no picture!" It was to such accusations of borrowing that Ingres replied, in the case of the *Madonna and Child in the Vow of Louis XIII*: "The picture is my own, for I have put my claw into it."

That masterpiece was completed in 1824, and I should place our picture very shortly before that date. We have seen Ingres occupied with two Renaissance chapels in the years previous, and his closeness to Raphael in the *Madonna* just mentioned, like his study of Perugino in the picture before us, tell the same story: that at the end of an eighteen-years' sojourn in Italy, he is paying a very special homage to her masters. He is exactly at the middle point of the eighty-seven years he lived, if my estimate on the date of our picture is correct, and in the four decades or so of his remaining career, no composition (one thinks of the *Homer*, the *Golden Age*, the *Turkish Women at the Bath*, for example) exhibits such deference as is here to the predecessors he followed so piously.

Two questions may perhaps be asked: can this picture not be of the master's old age, when he returned to compositions of his early days in Italy — as with the *Oedipus and the Sphinx* or the divine *Bather of Val-*

pinçon? Is it out of the question for a student of Ingres's to have painted our picture, or at least a part of it? Both possibilities are to be dismissed, I think. The reasons for saying so are strikingly evident in the *Stratonice* from Montpellier which Americans have had a chance to study for the last year or two, in the various cities where the pictures sent here by the French government have been exhibited.

The one referred to is the culmination of sixty years of study of the theme: Ingres's first drawing for it dates from 1806 — the Montpellier canvas is of 1866! In between comes the version at Chantilly, twenty-odd years before. So that we can follow the development of the painting — and convince ourselves that our newly discovered Ingres is of that prodigiously firm-handed, sharp-eyed earlier period of the master. When, a few months before his death, he returns to a subject of his youth, as in that final (and supreme) version of the *Stratonice*, it is with a gentle, almost wistful quality utterly different from the positive tone he used throughout the work we are considering.

The execution of the Montpellier *Stratonice* has been assigned to pupils by some writers. In my book on Ingres I offer evidence for attributing the picture, and integrally, to the master himself. An added reason for doing so is conspicuous in this new canvas. Whether or not Ingres is the "builder" of the chapel, his sense of construction is such that with all the incredible detail on the walls, the ceiling and the floor, the sense of the planes is never lost: marvelous as are the parts, the whole is greater than their sum. It is here that we can distinguish the great from the small followers of the masters: Degas and Renoir, with their infinite pattern and color, never forget the underlying structure, while the little men who stem from Ingres, either in his own studio or outside it, can see only the multiplying of tiny effects, as uncontrolled and as purposeless as those in a photograph from nature.

Nineteenth Century Americans bought a good many such works, by Meissonnier and Gérôme, Bargue and Vibert. But now comes the discovery of this Ingres, to remind us that our collectors also bought things of the opposite kind. The wealth of modern pictures in old New England houses, the list of our works by Corot and Millet, Delacroix and Barye receives a signally important accession with this masterpiece by the contemporary of those men. I do not think it is mere patriotism which makes us see in the purchase of these great things a genuine, even necessary response to qualities existing among our own people. That is why I find so much interest in the provenance of the work before us.

LOST AND REDISCOVERED WORKS BY GIORGIONE

PART II

BY THE LATE GEORGE MARTIN RICHTER

Perhaps still more problematical than the *Pietà* which I discussed in Part I of this article may seem the attribution to Giorgione of a composition which I saw in the Walker Collection at Mirfield in England.¹ The picture bears at the bottom two inscriptions — to the left: "Nullum numen abest si sit Predentia," and to the right: "Giorgione" (Fig. 1). But why Giorgione? The picture is evidently of considerably later origin. It was painted, as far as I can judge, towards the end of the 16th century by a Flemish mannerist, possibly Cornelis van Haarlem. In the landscape we can still discover traces of Giorgione's style, but the bulky type of the nude woman seems definitely to point to a later date. I dismissed the problem from my mind until I ran across a drawing by Dürer in the Berlin Print Room. This drawing shows a nude woman seen from the back with the head turned to the right. It is dated 1506, and so was made during Dürer's second stay in Venice.

Marco Boschini in his *Minere* describes two frescoes by Giorgione, in the entrance hall of the Palazzo Grimani at San Marcuola, which were painted by Giorgione. They represented two allegorical figures: *La Diligenza* and *La Prudenza*. Boschini says that they were placed over two corresponding doors. Both doors still exist, as I was able to verify in 1938 when I visited the palace. Above the doors there are still two Latin inscriptions which refer to the *Diligenza* and *Prudenza*. The frescoes no longer exist, alas! But Zanetti reproduced an engraving of the *Diligenza* in his *Varie Pitture*, and Dr. Tietze found in the library at Salzburg a 17th century drawing which shows the same composition.² This drawing makes a still more Giorgionesque impression than Zanetti's engraving and adds more weight to the old attribution of the fresco to Giorgione. The *Prudenza* probably was at Zanetti's time already in such a bad state that he refrained from including her in his engravings. But perhaps we can accept the picture at Mirfield as a record of Giorgione's lost fresco. The *Prudenza* is usually represented as holding in one hand a mirror and in the other a serpent.³ Here she is holding a mirror and a coronet of flowers.

We find a similar nude woman seen from the back in a delightful little

¹Miss Walker, who discovered the picture in a remote antique dealer's house, still adheres to the attribution to Giorgione but kindly gave me permission to publish it.

²R. Pl. XLII and cf. *ART IN AMERICA* for July, 1942, page 151, note 14.

³I am indebted to Dr. R. Wittkower of the Warburg Institute for this information.

Landscape with Pan and Syrinx, which can be traced back to the collection of Lord Chesham, who acquired it from Lord George Bentinck. It was exhibited at the Royal Academy in 1879 and was then attributed to Giorgione (Figs. 3 and 5).

When I first saw the picture a few years ago it was covered with a thick varnish which had changed the color scheme completely. Since then the picture has been cleaned, and it is now possible to compare it with other works of the master.

The composition of the hilly landscape is typical of Giorgione. Alternating light and dark planes arranged in rising diagonals lead the eye of the spectator backwards to a distant horizon. The sun is setting and gilding the clouds with a glowing but diffused light which seems to fill the landscape, the trees and flowers, the cottage, the castle on the hill, and the figures.

Syrinx is depicted in that fatal moment when, according to the myth, she suddenly perceives Pan who is pursuing her. Her head is turned to the right, but her left hand is pointing toward the cottage in the background, and we must imagine that in the next moment she will turn to flight. The painter, by the way, does not follow the old fable pedantically. Pan should not at this moment hold a syrinx, as Pan only invented this instrument after having turned the fleeing nymph into a reed.

At first sight the composition may appear to be just an impressionistic study of a landscape motif on a summer evening. But soon we notice that every detail is of deep significance. Syrinx is not standing in the middle of the foreground but slightly more to the right, nearer Pan. The perpendicular lines of the cottage awaken an echo in the rising lines of the castle. The clumps of trees are receding in a rhythmical echo from left to right, and this diagonal line is counterbalancing the diagonal shadows leading from Pan to the clump of trees in the middle distance. The whole composition which at first glance looked so casual is held together by a very complicated system of rhythmical lines, and by the various patches of light which glow here and there in a soft crescendo and die again in the velvety darkness of the deep shadows.

Again, as in other paintings by the master, there seems to be complete stillness, an air of suspense, a supreme tension. And it is only then, when we begin to feel this vibrating tension, that we begin to understand the intentions of Giorgione, the painter-poet. Some verses of an antique eclogue have come to life. The beautiful nymph listens to the enchanting

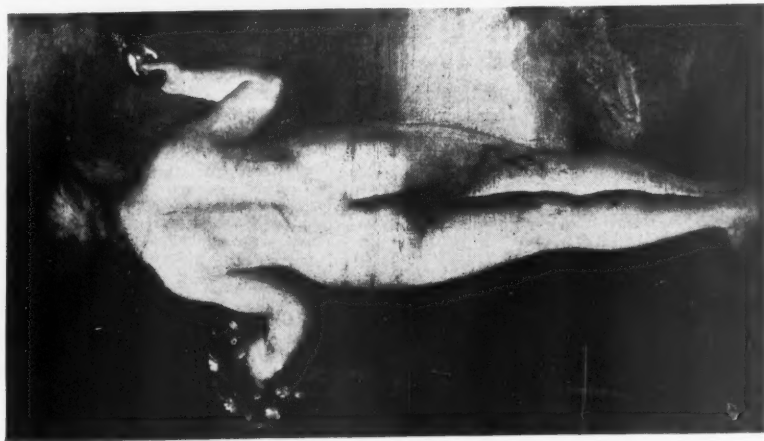


FIG. 1. CORNELIS VAN HAARLEM (?)
AFTER GIORGIONE: PRUDENZA
Mirfield Collection, England

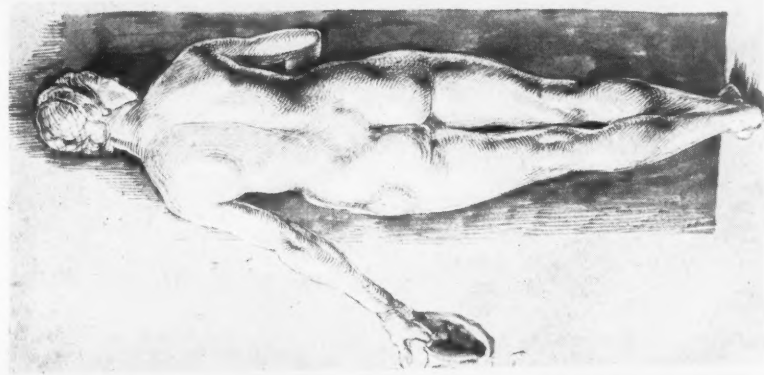


FIG. 2. A. DÜRER: NUDE WOMAN SEEN
FROM THE BACK (Drawing)
Berlin Print Room

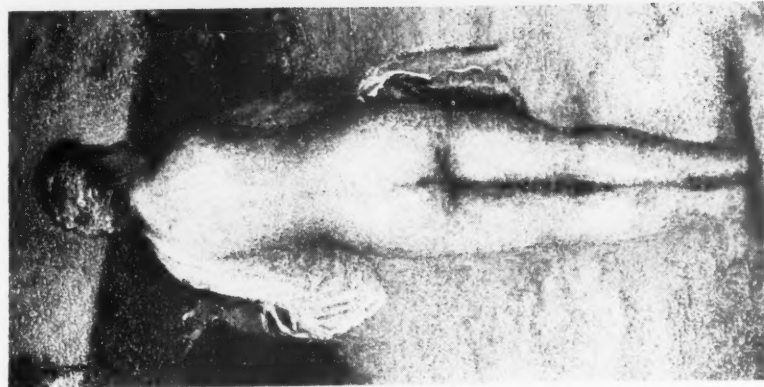


FIG. 3. GIORGIONE: PAN AND SYRINX
(Detail)
Private Collection, London

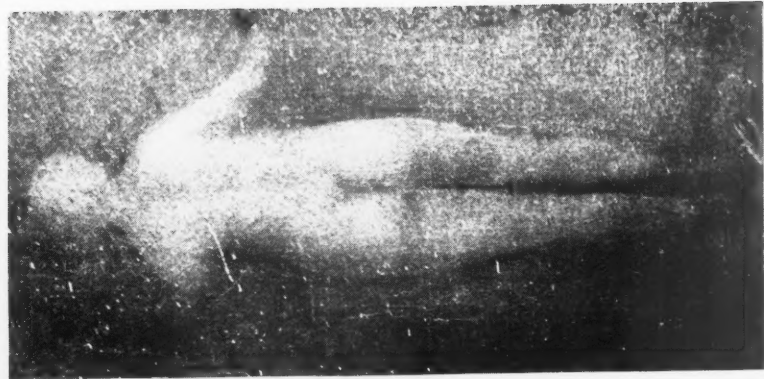


FIG. 4. MARCO BASAITI: PORTRAIT OF
A MAN (Detail)
Formerly Benson Collection, London



FIG. 5. GIORGIONE: PAN AND SYRINX
Private Collection, London



FIG. 6. TENIERS AFTER GIORGIONE: EUROPA
Art Institute, Chicago



FIG. 7. A. DÜRER: SHEET WITH DRAWINGS
Albertina, Vienna



FIG. 8. GIORGIONE (?): PORTRAIT OF BEVILACQUA
Art Market, Paris



FIG. 9. GIORGIONE AND TITIAN: PORTRAIT OF
LUIGI GRASSO (Before Cleaning)
Formerly Private Collection, London



FIG. 10. PORTRAIT OF LUIGI GRASSO (Partly Cleaned)



FIG. 11. PORTRAIT OF LUIGI GRASSO (After Cleaning)

music of Pan's syrinx. The magic notes awaken in her soul a mystic desire. She is standing quietly, almost like an antique statue, but her soul is shaken. And now we feel that a curtain has been drawn away from the painting. We feel that the landscape reflects the mood of the nymph. The figure of Syrinx stands still, but we perceive that the whole landscape appears to be moving in turbulent waves like the soul of the young woman. We feel and understand the unity of the picture, the identity of the landscape with the human figures, the complete realization of the dream of a poet.

Look at the *Madonna di Castelfranco*, the *Tempest*, the *Venus*, or the *Pastorale*. In each case the landscape reflects the mood of the human figures in a perfect manner.

L'après midi d'un Faun, as we might call the little landscape, like Debussy's music, would have to be placed chronologically near the *Tempest*. To propose an exact date seems impossible, but it was very likely painted about 1500.

Let us return to our problem of the nude seen from the back. In my book on Giorgione I already surmised that Dürer and Giorgione must have come into contact with one another and that Dürer did not altogether escape the influence of Giorgione's art.⁴ When we compare the proportions of Dürer's nude woman of 1506 with the proportions of the nude woman seen from the back in his engraving of 1497 representing four naked women, we note a distinct *rapprochement* to Giorgione's more classical style (Fig. 2). Dr. F. Kieslinger, in a recent article in which he published a Giorgionesque picture of great charm, finds proof for this theory in a drawing which must have originated during Dürer's first journey to Venice, about 1495, and which is preserved in the Albertina (Fig. 7).⁵ He connects the Europa, which we notice on the left-hand side of this sheet of studies, with the *Rape of Europa*, once in the collection of the Archduke Leopold Wilhelm. Fortunately records of this composition still exist: a copy by Teniers in the Chicago Museum (Fig. 6) and an engraving by the same artist in his *Theatrum Pictorium*. Dürer's conception of the Europa is somewhat different from Giorgione's, but the whole sheet overflows with Giorgionesque motifs. There are male and female satyrs, nereids, little cupids riding on fish and holding trumpets. There is a goat in the midst of reeds, and in the background we notice a Giorgionesque landscape with a group of wailing girls, lamenting the dismal fate of Europa.

⁴Cf. also K. F. Suter, *Zeitschrift f. bild. Kunst*, 1929, Vol. 63, p. 132.

⁵F. Kieslinger, *Gedanken zu einem neu aufgefundenen Giorgione - Bild, Belvedere*, Vol. 13, p. 61.

This latter group reminds us indeed of the lamenting women in the Archduke's picture. Giorgione's *Rape of Europa* will now have to be moved from the class of possible attributions into the class of probable attributions and can now be valued as a record of another lost picture. If this theory is correct, we would have to conclude that Giorgione's *Europa* must have been painted in or shortly before 1495. According to Vasari, Giorgione would then have been about nineteen years old. But if Giorgione's *Europa* attracted Dürer's attention in 1495, we must again reason that at that time Giorgione already must have acquired a certain reputation. It is, of course, quite possible that this great and probably precocious genius started on his own at an age of about sixteen or seventeen years — and this would bring us back to 1492 or 1493 and would give us a period of about eighteen years of more or less independent activity over which we would have to distribute the still existing works.

On the right-hand side of the Albertina sheet we see the figure of Eros with bow and arrow. This figure, also, is probably a recollection of one of Giorgione's inventions and not drawn after an antique Eros as the one now in the Archaeological Museum at Venice. The rhythmical, inverted movement of the body and the limbs is very different from the classical pose of the antique Eros and reminds us of the composition of the *Nude Woman with Torso* in Vienna by Girolamo da Treviso the Younger, who in his youth was a follower of Giorgione.⁶ The Oriental philosopher holding a skull is another Giorgionesque motif.

This extraordinary abundance of Giorgionesque motifs in the Albertina sheet proves that Dürer admired Giorgione and made notes of some of his paintings. I have always held the opinion that Dürer's Venetian masterpiece, the *Rosenkranzfest*, was painted in a decidedly Giorgionesque atmosphere.

Further proof of the fact that the motif of the nude woman with her back turned became popular in Venetian art at the beginning of the 16th century can be found in Marco Basaiti's *Portrait of a Young Man*, formerly in the Benson Collection.⁷ In the background of this decidedly Giorgionesque portrait we perceive a niche with the statue of a Venus seen from the back (Fig. 4). The head is turned to the right, the right arm is raised but the left arm is missing, and the right foot is placed before the left foot. Is the statue in Basaiti's portrait another record of Giorgione's

⁶R. Pl. LXI.

⁷R. and E. Benson, *Catalogue of Italian Pictures*, London, 1914, Pl. 81.

Prudenza or of Syrinx? Finally, we find the same type of composition in a picture by Andrea Schiavone, representing the Judgment of Paris, which once formed a part of the Andrea Vendramin Collection.⁸ Here the woman turning her back is Juno, who is on the point of leaving the scene of her defeat.

As we have seen, the motif of the nude woman seen from the back, head turned to the right, one foot in front of the other, and with one arm raised, can be traced back to Giorgione's time. The question is whether we shall credit Giorgione or Dürer with the invention of the motif. As Dürer's drawing is dated 1506, it seems more probable that Dürer copied Giorgione, when he was in Venice, than vice versa.

In this connection I should like to remind the reader of Giorgione's allegory *Col Tempo* in the Academy in Venice and of Dürer's *Allegory of Avarice* of 1507 which I discussed in the first part of the article (Part I, Figs. 10 and 11).⁹

A careful study of Dürer's paintings and drawings will probably reveal further proof of Giorgione's influence on Dürer. Let me only mention Dürer's *Portrait of a Young Man* in Genoa dated 1506.¹⁰ Here Dürer follows implicitly Giorgione's formula of portrait composition.

It cannot be mere chance that the Giorgionesque features which we discover in Dürer's works are practically limited to the years of his first and second stay in Venice. We are therefore bound to conclude that Dürer was deeply interested in Giorgione's works. On the other hand, we notice in Giorgione's works hardly any traces of Dürer's style, except possibly in his landscapes. Giorgione's landscapes doubtless betray certain Northern influences, but I think it can be proved that Giorgione in his landscapes was more influenced by Flemish prototypes than by the art of Dürer or other German masters.

I have dwelt perhaps a little too long on the two motifs of the dead Christ supported by an angel, and the nude woman seen from the back, but I thought it interesting to follow the evolution of such motifs and to watch with our own eyes the gradual infiltration of new ideas into the receptive soil of following generations. It is amazing to see how such new ideas almost instantaneously change their aspect until it is almost impossible to recognize their origin.

⁸R. Pl. LX, No. 115.

⁹The Old Woman in Giorgione's *Vanity* was originally shown with one breast bare as mentioned in Part I, *ART IN AMERICA*, July, 1942.

¹⁰K. F. Suter also recognized Giorgione's influence in this portrait. Cf. Note 4.

It would be a fascinating task to follow the evolution of other compositions invented by Giorgione through the many ramifications that lead through the Baroque to the 18th century and up to the time of Renoir and Manet. We would then begin to appreciate how much we owe to this great master who never repeated himself and whose *oeuvre* seems to overflow with an extraordinary wealth of spiritual and colorful visions which are unique in the field of visual art.

With the help of *Pan and Syrinx* and the picture in Mirfield we should be able to reconstruct Giorgione's *Prudenza* in the Grimani Palace fairly correctly. Thus copies of lost pictures help us to understand better the scope and character of Giorgione's *oeuvre*.

A few other paintings traditionally ascribed to Giorgione have come to light in recent years and deserve our attention. The *Portrait of the Counsellor Bevilacqua* bears on the back of the frame the following inscription which was obviously copied and obliterated when the picture was relined: I DAN .BEVILAC .CANCELLARI .AL .CONSIGLIE .ASTE . (1..0) AET .SVAE .41 .GIORGIONE (Fig. 8). The date, in brackets, is not clear. However, the last numeral appears to be a zero. In consequence the date may have been 1490 or 1500. I saw this picture a year or two before the present war broke out in the gallery of a dealer in Paris who had bought it from a French ducal family.

ASTE may be a misspelling of Este. The Estes had a palace in Venice, and the Bevilacqua in question may possibly have been a representative of the Marquis of Ferrara. The composition of the portrait reminds us of a *Portrait of a Young Man* attributed to Giorgione, recorded in the Andrea Vendramin Collection.¹¹ The curved contours of the cap are in both cases almost identical. The modeling of the eyes, the nose and the mouth is also characteristic of Giorgione's manner, and the face shows that reddish tinge which we observe in many of the master's faces. Above all, we are impressed by the dreamy expression of the noble face. The head is placed against a greyish-blue background, and the reddish-brown lustre of the hair combined with the deep black of the costume and the bluish tone of the background form a beautiful though restrained harmony of colors.

The composition is still based on Giovanni Bellini's scheme of portrait busts, but in this portrait we already perceive the freer expression of the High Renaissance. The *Portrait of the Counsellor Bevilacqua* is obviously the work of one of Bellini's younger followers, possibly of Giorgione. It

¹¹R. Pl. LVIII.



FIG. 12. GIORGIONE: THE MAN OF SORROWS
Private Collection, London



FIG. 13. CARIANI: CHRIST AND THE SOLDIER
Formerly Sig. Foresti, Milan



FIG. 14. GIORGIONE: MAN OF SORROWS (Detail)
Private Collection, London

would have to be assigned to his early period, but as no other portraits of this period have come down to us, I find it difficult to express a definite opinion.

Another portrait, which has recently been rediscovered in England is mentioned by Ridolfi and so well described that the identification can be proposed with certainty: the *Portrait of the Philosopher Luigi Grasso* (Figs. 9-11).¹² It was greatly overpainted, and when cleaned an inscription with the name of the sitter and the date 1508 was revealed. The parapet curiously enough bears again the two mysterious letters: V.V., which also are to be found on the parapet of the Berlin portrait and in the Broccardo portrait. The modeling of the face is almost the same as in the Berlin portrait, but the style of the picture is more advanced. It could very well have been painted about 1508.

The overpainting of the portrait must have taken place during the fourth quarter of the 16th century. The shape of the collar and the remodeling of the beard point to this period. Ridolfi in consequence must have seen the portrait after it had been overpainted. He probably accepted it on the strength of the family tradition and the Giorgionesque character of the portrait. The discovery of this portrait throws an interesting sidelight on Ridolfi as an art critic and on the staggering naiveté of the Italian painters, who did not feel the slightest qualms in restoring and overpainting masterworks of earlier periods. Naturally the portrait has suffered considerably on account of the cleaning. The original glazes on the face have practically disappeared. But the expression of the face still retains much of its original beauty, and the purple color of the sleeves is still glowing. The modeling of the sleeves may induce us to think of Titian as the possible author of this portrait. The statuesque composition of the portrait also seems to point more to Titian than to Giorgione. But the modeling of the head is certainly typical of Giorgione's manner. Perhaps Giorgione began to paint the head and Titian later finished the portrait. The X-rays reveal that originally the left ear was visible and the arrangement of the hair different.¹³

Closely connected with the portrait of Luigi Grasso is a painting representing Christ as *Ecce Homo*, which I found a few years ago in London (Figs. 12 and 14). The half-figure of Christ is leaning against the wall of a room. To the right we look through an open window into a landscape

¹²R. p. 317. See also *Giorgione and His Circle*, The Johns Hopkins University, Baltimore, 1942, p. 11.

¹³The present whereabouts of the portrait are not known to me.

of extraordinary beauty. The lovely landscape seems to reflect the serene thoughts of the Saviour's beautiful face, which resembles that of an antique philosopher or poet more than that of a Christian hero. This remarkable picture was until recently in the possession of the Bourbon family, where it was ascribed to Titian. But the liquid brushwork points to Giorgione and not to Titian, as do the reddish tinge which we perceive on Christ's face and chest, the lyric sentiment which pervades the landscape, and the meticulous care with which the details of the landscape are modeled. Late Giorgiones and early Titians have often been mistaken for one another, but this is a case where a clear line can be drawn between the two masters. The *Ecce Homo* is in my opinion a characteristic work of Giorgione and must have been painted at about the same time as the *Venus* in Dresden.

Bonifazio copied the landscape motif in a *Madonna* belonging to a Swedish collector, and Cariani copied the figure of Christ in another *Ecce Homo* representing Christ and one of His persecutors in a picture which in 1936 belonged to the dealer Foresti in Milan and was there ascribed to Palma Vecchio (Fig. 13). It is interesting to note that we find an echo of Giorgione's beautiful painting in the works of two of his followers who were by no means closely related to each other.¹⁴

A close study of all the works which have been attributed to Giorgione's immediate followers will very likely make it possible to identify still more copies of lost or little known works by the master.

¹⁴D. Westphal, *Bonifardzio Veronese*, München, 1931, Pl. IV, No. 5.



JOHN GADSBY CHAPMAN: CHARLESTON BAY AND CITY
 (Copy of lost original by Conrad Wise Chapman)
Confederate Museum, Richmond



FIG. 2. CHARLESTON BAY AND CITY (Detail)
Confederate Museum, Richmond

PROPHECIES OF MODERN NAVAL WARFARE IN THE PAINTINGS OF CONRAD WISE CHAPMAN

BY JAMES B. FORD
Princeton, New Jersey

In a world in which war is uppermost in the minds of most of us and in which our greatest creative energies are directed toward the invention of more effective machines of death, we have almost lost sight of the horror and ingenuity elicited by our own War Between the States. Yet it was in this war that three of the most important of all modern weapons of naval warfare — the submarine, the ironclad warship, and the torpedo — made their debut. Much of the credit for their development is due the Confederates. Lacking in adequate supplies of materials, but not of brains, they devised new methods and new weapons to meet the desperate exigencies of the times.

These three devices shown in the illustrations were painted by the twenty-one year old Conrad Wise Chapman (1842-1910) when a Confederate soldier stationed in Charleston during the years 1863-1864. They are part of a magnificent series of thirty-one paintings of the defenses of Charleston Harbor executed by him and now in the Museum of the Confederate Memorial Literary Society in Richmond. There is probably no counterpart to this unique series of paintings in the world unless they be compared to some cycle of religious frescoes, but perhaps still more extraordinary is the attitude toward the subject portrayed in them. Though an ardent partisan of the Southern cause Chapman reveals in these works none of the quality of propaganda which we are now so accustomed to in any scene of warfare. The series of paintings was a commission in the line of duty given to Chapman (whose ability was certainly much greater in such a task, from what we know of him, than as an ordinary soldier) to depict the defenses of the city as a record. In spite of this each of the set is a masterpiece in itself, not only of composition, but of color and the sheer love of paint which is revealed in all his works.

Few people are acquainted with Conrad Chapman though his prolific output spans another half a century after the completion of the series. Much better known, but of distinctly inferior ability, was his father, John Gadsby Chapman, a neo-classicist with technical proficiency, but little imagination. The most familiar work by the latter and a monument to its time is the *Baptism of Pocahontas* in the Rotunda of the Capitol in Wash-

ington, D. C. It was from his father that Conrad received his initial training, and his own career as a painter begins at about the age of fourteen. The disciplining of these early years is shown from this moment on in Chapman's works. A careful examination also reveals indirectly some knowledge of European painting which would have been received during the many years he lived in Rome with his father prior to the outbreak of the War.

It is impossible to produce any specific master or influence to account for the precocious perfection of Chapman's style aside from the two general factors already mentioned. This is true moreover of the work of his later years, and there is no evidence of contact at any time with American painters or tradition other than a certain freshness of outlook. We are forced to conclude that to a large degree his style and manner are due to his own innate ability.

To those who have seen the series of paintings of the Defense of Charleston, two names immediately come to mind in trying to describe vicariously their effect: Bonnington and Guardi. The freshness of color, the interest in the effects of light, the deftness of his brushstroke, and the ability to portray detail without becoming lost in it, all show a striking though probably fortuitous affinity to these two men. These qualities which are so unusual for a man of his youth and apparently limited training are a portent of what is to come in his later works. The period of his early maturity in Mexico in the years following the end of the War are perhaps best illustrated by his great *Valley of Mexico* recently cleaned and on exhibition at the Fogg Museum on loan from the Valentine Museum of Richmond.

The seascape entitled *Charleston Bay and City* (Fig. 1) though only 9½" x 12" (as are all of this series) is one of the most successful American paintings of its type in existence. Recent research proves conclusively that this painting is a literal copy by his father, John Gadsby Chapman, of Conrad's lost painting. The copy is so accurate as almost to imitate the brushstrokes of the original.

The two ironclads may be identified as the "Charleston" and the "Chicora." At the right is Castle Pinckney (or "Shute's Folly") flying the Stars and Bars, and finally the city of Charleston itself. The whole thing has been conceived with an amazing effect of tranquillity and detachment and catches, as the glow of a setting sun plays on the houses of the city and reflects in the clouds, something of that inimitable beauty which is still Charleston's today. A detail of the center enlarged from two square inches

(Fig. 2) shows the accuracy of Chapman's reporting. At the left, as today, may be seen the spire of St. Michael's and to the right behind the ironclad that of St. Phillip's. Protruding from the prow of the ship is a "spar torpedo," the ancestor of our present deadly mobile ones. A charge of powder at the end of the spar was to be ignited by hand as near as possible to the enemy vessel.

"The Torpedo Boat David at Charleston Dock, October 25, 1863" (Fig. 3) shows the forerunner of one of our most valuable types of naval craft. The name "David" was given to the little boat just over thirty feet long because it was to attack the giant Goliaths of the blockading Federal fleet. It was cigar-shaped, steam driven and carried as its only armament a spar torpedo. Another product of Charleston ingenuity, it was built at the expense of Mr. Theodore D. Stoney with the counsel of Dr. St. Julien Ravenel. The most famous exploit of the "David" was its attack on the steam frigate *New Ironsides*, the pride of the Federal fleet, and one of its newest and most powerful ships, recently arrived to take up position in the blockade of Charleston. Commanded by Lieutenant W. T. Glassell, C. S. N., with only a pilot and engineer to assist him, the little "David" sailed out of Charleston harbor on the night of October 5-6, 1863, and found the *New Ironsides* lying at anchor off Morris Island. Though discovered by the frigate at about three hundred yards, the torpedo was successfully brought against its side and exploded, creating considerable damage. The pilot-fireman, named Cannon, remained aboard being unable to swim, and eventually in the darkness and confusion got up steam and returned the "David" to Charleston. The other two were captured and made prisoner.

The painting of the "David" was made after this exploit and shows it tied up at its dock for repair. There is much here in common with a Dutch work of the 17th century, and it seems more a genre scene than one of war. It is admirably conceived both from the point of view of composition and color, and is one of the most interesting of the group.

Fig. 4 is the only pictorial record in existence of one of the most famous and portentous products of the Confederate War, the submarine "H. L. Hunley" painted by Chapman and dated December 6, 1863. Though discussed in almost every history of submarine warfare and in many languages, with this as the only illustration of the craft, its fame is equally deserving as a painting irrespective of the subject.

As in the case of the "David" the picture is treated as a genre scene

showing the submarine with its designer Hunley leaning against it, and a sentry seated near by. Many consider this the finest of the series. One must be impressed by the sparkling clarity of the whole, the accuracy of handling color values as they descend into shadow and a certain sense of stillness and peace which pervades the scene.

This last quality, however, belies the history of the submarine, for it was in fact a veritable coffin, a nickname often applied to it because of its gruesome irresponsibility. Built in Mobile, Alabama, by the firm of Hunley and McKlintoch, on her first test run the "Hunley" swamped in the wash of a steamer because the hatch had been left open and drowned her volunteer crew of nine. Eight of the men formed the means of locomotion, turning a propellor by hand with a device much like the crank shaft of an automobile. The ninth was the captain. Brilliantly foreshadowing modern principles of submarine design and armed like the other vessels discussed with a spar torpedo, the chief drawback was the inability to replenish the oxygen consumed when submerged. This was the prime cause of the terrible history of the submarine.

The "Hunley" was brought to Charleston on a flat car to take part in the attack on the Federal fleet. The habit of drowning its crew was repeated five times in all though there was never a lack of volunteers for another try. Deciding to take no more risks by submerging, the "Hunley" was finally used as a surface torpedo boat much like the "David." It was running in this manner when it attacked the great new Federal corvette, U. S. S. Housatonic. This feat was the last act of the "Hunley," the first submarine ever to sink an enemy ship, as not only the "Housatonic" was destroyed by the explosion, but the submarine as well. Sucked by the rush of water into the hole made by its own torpedo, it sank together with its victim and both were thus found when the harbor was cleared after the war.

For war reporting these and other paintings of the series have no peer, and it is to be hoped that out of the horror of the present moment some true artist will again see and create something of beauty and enduring worth.

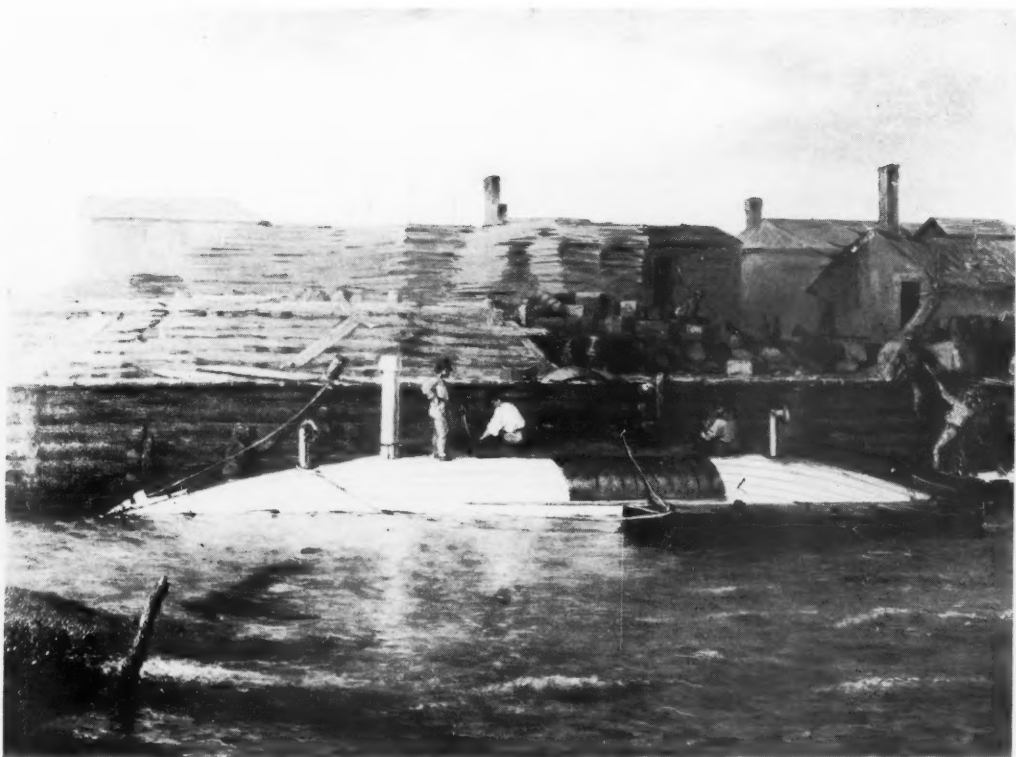


FIG. 3. CONRAD WISE CHAPMAN: THE TORPEDO BOAT "DAVID" AT CHARLESTON DOCK
Confederate Museum, Richmond



FIG. 4. CONRAD WISE CHAPMAN: SUBMARINE TORPEDO BOAT "H. L. HUNLEY"
Confederate Museum, Richmond



FIG. 1. NICOLAS PINEAU: CABINET OF PETER THE GREAT
Grand Palais, Peterhof

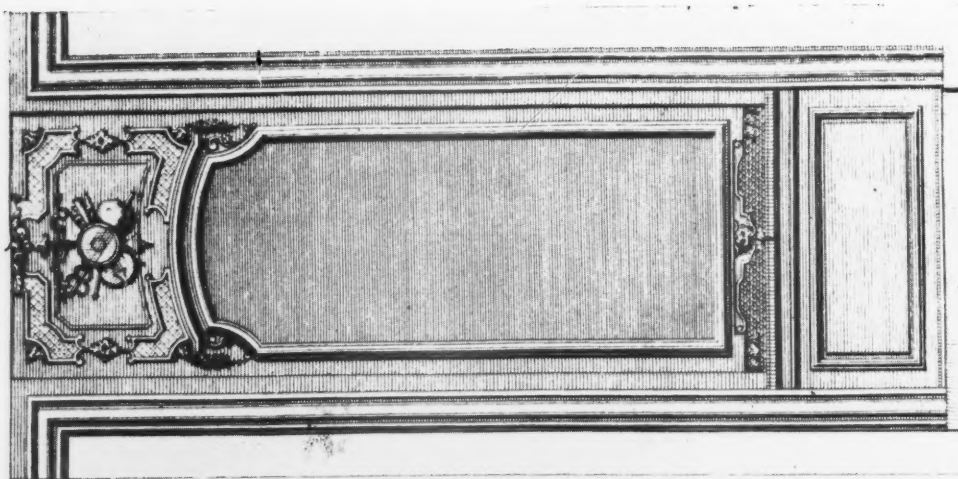


FIG. 2. ALEXANDRE LEBLOND: PANEL DESIGN
 (Engraving)
From Davillet's "Cours d'Architecture"

NICOLAS PINEAU AND THE CABINET OF PETER THE GREAT

BY FISKE KIMBALL
Philadelphia, Pennsylvania

The rococo in France under Louis XV culminated in the phase known to its contemporaries as the *genre pittoresque*, characterized by asymmetry, *le contraste dans les ornements*. In the creation of the *genre pittoresque* two artists were of primary importance, Juste-Aurèle Meissonnier and Nicolas Pineau. Of Meissonnier we shall speak in another place. It suffices here to point out that the first fully characteristic embodiment of his mature style, and his first pronounced adoption of asymmetry¹, were reached in 1728, as we see by Figures 10 to 12 of his engraved works bearing this date. Here we shall discuss the work of Pineau prior to that time, which was just the moment of his return from Russia to Paris, on the eve of his great period of creative activity in the early thirties.

Nicolas Pineau was son of the carver Jean-Baptiste Pineau who appears in the royal accounts from 1680 at Versailles and elsewhere, but who died in 1694 when his son was only ten years old. We have no documents on the son's work prior to 1716, when, at thirty-two, he went to Russia along with the architect Alexandre Leblond and others. Emile Biais², writing fifty years ago, supposed Nicolas Pineau to have worked on certain buildings prior to that time: the Hôtel de Villeroy (which he presumed to be the Hôtel de Lesdiguières, inherited by the Duc de Villeroy in 1716), and the Château de Petitbourg. Pineau's work for Villeroy, however, as the drawings show, was in the later remodeling of the Hôtel Desmares, which Villeroy acquired in 1746. I am not aware of any evidence connecting Pineau with Petitbourg, where the salon was carved by Vassé.³ That Pineau may have worked for Le Blond on the Hôtel Vendôme, as Biais also supposed, was merely an unverified assumption.⁴ Clearly he was not yet a figure of importance in France during the last years of Louis XIV.

¹We do not overlook the employment of asymmetry long before this in Italy, in cartouches such as those engraved by Mitelli (1609-1660), and in France in certain of the engravings of Toro, about 1715, but not in executed works.

²*Les Pineau*, 1892. He published many of Pineau's drawings, then in his collection. Many others were reproduced and catalogued by Léon Deshairs, *Nicolas et Dominique Pineau*, n.d. (1911).

³It is named in his obituary in the *Mercur*, March, 1736, p. 532. We adopt the spelling of the name of the Château always employed by its owner, the Duc d'Antin.

⁴B. Lossky gives no support to such a view in his works on Leblond: "L'hôtel de Vendôme et son architecte," *Gazette des beaux-arts*, 1934, 30-41, and "Le Blond . . . son œuvre en France," in *Bulletin de l'association russe pour les recherches scientifiques à Prague*, 1936, No. 17, 179-216.

By Pineau's contract he undertook to make "doors, chimney pieces, frames, table frames and other ornaments and drawings"⁵ and at first was concerned mainly with carving. The death of Leblond in 1719, however, left Pineau the leading French decorative artist at the court of the Czar, called on even for certain architectural designs, as well as for a great variety of decorations, on which the documents have been assembled by Serge Roche. His contract expired in 1726, but, although he had already sought to be released, he was persuaded to remain a little longer. Our last specific mention of him in Russia was in March 27, 1727, though it would appear from certain designs that he was still there at the time of the death of Catherine I on May 16 of that year.⁶

His chief surviving work in Russia is the carving of the Cabinet of Peter the Great in the Grand Palais at Peterhof (Figures 1 and 3). It was shown by the Czar on August 1, 1721 to Bergholz who describes it as "made by one of his French sculptors."⁷

The room, unlike many works executed by French artists abroad, is purely French in character, with the characteristic scheme of large central mirrors flanked by carved panels and double doors. That the general design of the paneling was due to Leblond may be established by comparison with plates of his edition of Davilier's *Cours d'Architecture*, 1710. We reproduce one (Figure 2) of a pier glass, which embodies the same scheme of a segmental head with concave corners, a small cornice and carved crossettes. In certain features, like the reverse curve at the base of the mirror, the room is more advanced in style than the engraving, but there is nothing which was not already familiar in France by 1716.

The glory of the Cabinet is its carvings, of which we are happy to reproduce several unpublished details (Figures 5-8).⁸ For these carvings there survive a number of manuscript drawings by Pineau,⁹ which show that he was entirely responsible for their design.

Four of the major panels have superb military trophies. With dazzling brilliance of execution, and with the novelty of including Russian helmets

⁵Imperial Archaeological Cabinet of Peter the Great, 89, 1.651, cited by Serge Roche: "Les dessins de Nicolas Pineau pour la Russie," *Starye Gody*, May, 1913, 3-21, translated from the Russian for me by Arthur Berthold. The references to works in Russian have kindly been supplemented for me by Mrs. K. N. Rosen.

⁶*Starye Gody*, 1907, 602, cited by Roche, *op. cit.*

⁷Diary, I, 131-135. I Grabar: *Histoire de l'art russe*, 1910-1915, III, 132-134, supposes that the carvings were executed about 1717-1719.

⁸Supplied by courtesy of I. Baltzutevitch of the Department of Parks and Palaces, U. S. S. R.

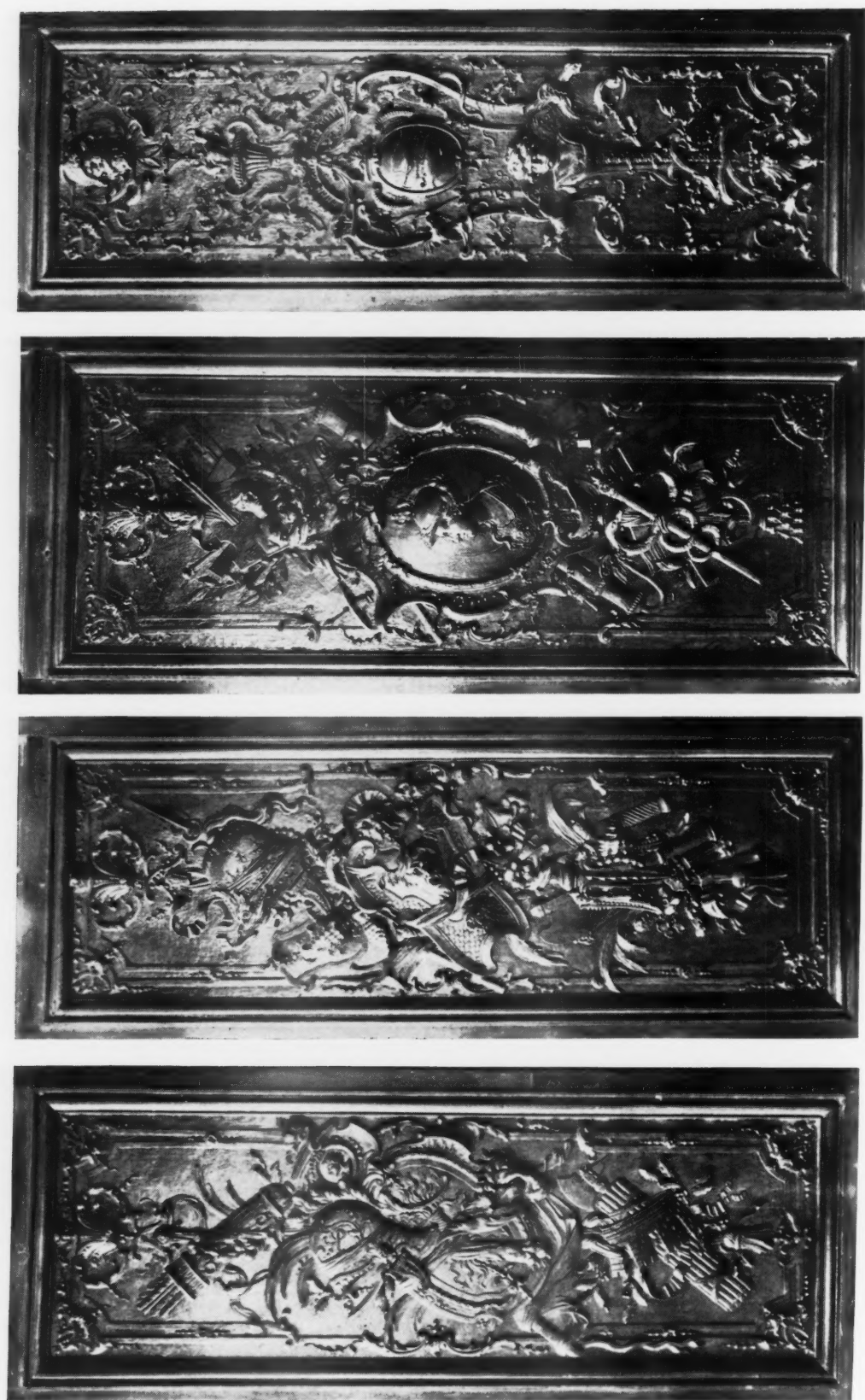
⁹At the Musée des Arts-décoratifs in Paris. One is reproduced by Deshairs as his figure 58, two others (nos. 163 and 164 of his list of unpublished drawings) are reproduced by Roche. The one illustrated here is no. 164.



FIG. 3. NICOLAS PINEAU: CABINET OF PETER THE GREAT
Grand Pa'ais, Peterhof



FIG. 4. NICOLAS PINEAU: DRAWING FOR A PANEL
 OF THE CABINET OF PETER THE GREAT
Musée des Arts-décoratifs, Paris



FIGS. 5-8. NICOLAS FINEAU: CABINET OF PETER THE GREAT (Details of Carving)
Grand Palais, Peterhof

and weapons, they do not differ in essence from French examples like those of the stalls of Orléans, 1703-1705, and of the Chapel of Versailles, 1708-1710, of which they continue the tradition. As in all these — and indeed in the bronze trophies of Ladoireau for the Salon de la Guerre at Versailles, begun in 1682 but not completed and placed until 1701 — they include sharply inclined shields and other elements unsymmetrically grouped, with a freedom permitted in such representative sculpture long before it was adopted in purely ornamental elements.

Other wall panels have symmetrical central cartouches with medallions or cyphers and with attributes of the arts and sciences. The shutters and door panels are of arabesque elements, including herms, and show certain suggestions from the stalls of Notre Dame executed in 1710-1712. Extreme elaboration is everywhere given to the double bordering beads, which are foliated and enriched beyond any seen in France at this time.

It is the overdoors which offer the greatest interest. Here the dragons which flank the central tripods do not face and balance one another, but are turned in the same direction with a novel and decided asymmetry. It is, however, but a slight instance on which to base any general claims for priority of Pineau in this regard. In none of his other works in Russia do we find any similar liberty. Roche, carried away in his subject, dates before 1727 the designs for chimney pieces for Levenvolde or Ouchacoff (Ushakov) in which the central ornaments are decidedly unbalanced. We must agree with his earlier view, cited by Deshairs in the description of his figures 105 and 106, that these designs were made later in Paris during the reign of the Empress Anne, 1730-1740. Roche also reproduces an asymmetrical cartouche (no. 46 of Deshairs' list) as "avec le chiffre de Pierre le Grand." Deshairs himself saw in this "le chiffre L. P. (?)." The cypher is indeed not unlike that of Peter, but would pass equally well for that of the Regent, or many others with a P. The extremely advanced character of the *rocailles* below is unlike anything in Pineau's Russian designs, and closely similar to those of his work in the 'forties.

It is not surprising, in view of his isolation, that Pineau — in spite of his brilliance as a designer and carver — scarcely participated during his absence from Paris in the general creative movement by which French style was meanwhile transformed at the hands of Vassé and Oppenord. On his return, absorbing with genial rapidity the new spirit and the new vocabulary of forms, he was able to take, with Meissonnier, a leading position in the following phase.

A MICHELANGELESQUE PUZZLE

BY HANS TIETZE AND E. TIETZE-CONRAT
New York City

Four or five years ago we saw the photograph of the marble relief which we are here publishing for the first time, and it has not ceased to intrigue us. The acquaintance with the original, made a short time later in a country house located in a part of England since then too often mentioned in the war bulletin, was a disillusion in so far that, being not so much bigger than the reproduction here, it lacked the monumentality that one had expected from the impression of the photograph. Nevertheless the closest inspection has not broken the spell of the first acquaintance. Part of the charm is the feeling of a reborn Hellenism. To be sure, the relief which so far as we know was bought as an antique by its present owner in Spain during the last World War, could be accepted as such only on a very superficial glance or with very insufficient knowledge, but a comparison with corresponding antique pieces — from the frieze of the Mausoleum at Halicarnassus or even with the metopes of the Parthenon — betrays a power of inner comprehension far more effective than any archeological understanding could supply. The period and the artist that produced this work did not have at their disposal scientific knowledge of classic antiquity, but their devoted belief in its excellence gave them a certain consanguinity of expression. The advanced 16th century in Italy, and even elsewhere, produced quite a number of decorative works which at first sight seem to pose similar problems; but these late productions — as for example the well-known *Labors of Hercules* in the Bargello — handle the antique forms as formulæ and their close external approach to the classic way of raising and undercutting a relief is counterbalanced by an increased inner distance. In direct opposition to such mannered work the relief we are treating has the intuition of youth for a primitive art; the period and the artist who produced it were young. That very youth gives it its fascinating freshness.

We do not think there can be any serious hesitation about the location of the relief in time and space. It is a Florentine work from the last quarter of the XVth century, and every attribution that hitherto has been attempted has moved in this direction. The ascription is verified not only by a painstaking comparison with products of other periods and schools, but also by the completeness with which it corresponds to the special artistic aims of the epoch in question. The frail and mobile impression of the figures of



CENTAUR AND LAPITH FIGHTING
Collection of Archibald W. Russell



LAPITH (Detail)
Collection of Archibald W. Russell



CENTAUR (Detail)
Collection of Archibald W. Russell

the centaur and of his opponent is deepened by a glance at those antique sculptures of which we were first tempted to think; this frailty and mobility include a gothic residue reminding us of Pollajuoli and having an analogy in Botticelli's and Filippino's paintings. We may further narrow the circle to the group of Medicean artists in which Bertoldo was the ruling figure and in which the simple and bourgeois art of Domenico Ghirlandajo evolved into the refined classicism of the Sangallo family.

The creative vitality of this group of artists whose community is still recorded by later writers, is for us concentrated in the emergence of the youthful Michelangelo; like other geniuses he plundered all that surrounded him in order to enrich himself. And we do not deny that more than anything else it is the reminiscence of the youthful Michelangelo which makes the style of this relief so attractive.

It leads into the atmosphere in which Michelangelo grew up, by displaying the Florentine style of about 1490 and showing the influence of Domenico Ghirlandajo and Bertoldo who were his teachers, as well as the figure types of Giuliano da Sangallo's funeral monument of Francesco Sassetti in the Trinità and the draperies known from Francesco da Sangallo's early period. All these elements surrounded the boy who was to become Michelangelo. But could they not have surrounded as well other gifted youths competing with him who did not become Michelangelo?

If the artist by whom this relief was executed was one of Michelangelo's companions in the famous garden of S. Marco he must have cast a few glances at the working place of his greater fellow pupil. These simplified heads and bodies remind us of the *Battle of the Centaurs and Lapiths* in the Bargello and the kneeling *Angel* in Bologna. Still more striking than the external is the inner relationship. Could anyone other than Michelangelo himself be supposed to have possessed the intuition of genius enabling him to reconstruct the very spirit of Greek art without archeological data, almost without any possible knowledge of it? And then, the ambition of this work, far superior to its ability, anticipates the problem which will accompany and occupy Michelangelo's whole artistic career. The curbing of the bodies in many axes, the audacity of the overlapping and foreshortening of the figures, all these evidences of an absolute mastery of the representation of the human body express a spiritual principle which can most simply be stated as that of Michelangelo. From the *Virgin of the Stars* to the *Last Judgment* and the last products of the Master's oldest age we find the same passionate revolt and the same pathos of man's physical and

psychical existence. This leading motive of Michelangelo's art breathes its last in the *Pietà* of the Rondanini Palace and the *Entombment* in the Florentine Cathedral, after having reached its highest expression in the *Last Judgment*, the *Medici Tombs* in Florence, the statue of *Moses*, and the *Slaves* in the Louvre which had been intended to accompany the latter. As well as for Michelangelo's mature and old age this intense and pathetic attitude is characteristic of his early works; we discover it in the *Nudes* of the Sistine ceiling, in the *Holy Family* in the Uffizi and more than anywhere else in that juvenile masterpiece, the *Battle of the Centaurs and Lapiths* in the Bargello, forever marvellous and incredible by the unerring mastery with which a young genius anticipates the program of a rich life. Here, by reason of the affinity of the subject matter, the individual motives approach much more closely those of our relief; the details which we reproduce of the latter looks as if cut from the *Battle*. Without any doubt they are still more ingenuous, unskilful, immature. Was the *Battle* perhaps present before the eye of the artist who made the relief? Or is the latter a prelude, the work of a Michelangelo who had not yet reached his full stature, or to put it in other words, of a Michelangelo who had not yet grown into the Michelangelo whom we know and by whose well-known masterpieces we have to examine and to judge every newly emerging work claimed for him?

Here we face a problem which is offered by the early period of every great artist. For each we see much discussed "early works" gathered before the threshold of his known evolution. Artistic products are continually discovered which show in *nucleo* so many features of the later great artist that the tendency prevails to ascribe them to an early period which — quite naturally — would have remained less accessible to his biographers who as a rule wrote so much later. In vain the experience of every day warns us that every artist shares the conditions of his formation with his whole generation and reaches his individual expression only at a certain degree of maturity. Nevertheless we again and again feel tempted to heap all the production of a whole group of artists on its leading personality. In the case of Albrecht Dürer our efforts to separate the work of the Master from that of his doubles has made us the target of the most savage attacks on the part of our opponents. This memory most of all withholds us from yielding to a very great temptation in the case of this relief. In complete analogy to the supposed Dürers from the Bergmann workshop, it would have to be attributed to a Michelangelo *avant la lettre*. As in the case of

Dürer, we are also in that of Michelangelo convinced that not individual qualities, but the unity of the personality must underly the decision.

At this point the relief — with all its charm and all its approach to Michelangelo's early style — lacks the overwhelming power of conviction. The maxim "*ex ungue leonem*" cannot — even literally — be applied. The tiny hands, the thin arms are in striking contrast to the powerful organs with which Michelangelo from his very beginning outfits his creatures; their hands are exaggerated rather than the contrary, they allow no doubt about their function. Our relief evidently was carved by an artist who did not live to become Michelangelo. His similar initial promise remained only potential.

We are not able to propose a name for him or to accept any of the names which have hitherto been proposed in connection with the relief. Did the author die in his youth, or did he as soon as he had left the sphere of Michelangelo's influence develop in such a different direction that his later works show no connection with the pseudo-michelangelesque style of his earliest attempt? We are just as unable to answer this question as the other, whether, after all, Michelangelo himself might not have made the relief at so early an age that he might have been under a stronger influence from his teachers than he ever was later. This failure to reach a decision is a serious deficiency if the chief aim of connoisseurship is to be sought in its capacity to settle the exact place of every work and, thereby, its value on the art market. Scientific criticism, however, may value as highly as the discovery of a hitherto unknown work by a great artist the pointing out of all the elements of his formation as seen in a product from his immediate environment.

ERASTUS SALISBURY FIELD

BY FREDERICK B. ROBINSON

Springfield, Massachusetts

Ninety-five years of living is in itself an accomplishment, but when at least seventy-five of those years were devoted to the art of painting portraits and imaginative scenes and painting them well, then certainly more than cursory comment is warranted. The ninety-five years stretch from 1805 to 1900, and they are the life span of Erastus Salisbury Field, a so-called primitive painter, now seen to be one of the outstanding artists of the 19th century folk-art tradition through the recent exhibition of twenty-six of his works at the Museum of Fine Arts in Springfield.¹

He was the son of Erastus and Salome Ashley Field of Leverett, Massachusetts, born May 19, 1805. Family tradition, based on the painter's own stories and substantiated by the following notation from the diary of Samuel Finley Breese Morse, show that the young Field at the age of 19 received three months' instruction in the studio of Morse in New York. "December 17, 1824. I have everything comfortable in my rooms. My two pupils Mr. Agste and Mr. Field are very tractable and useful."² This period of tuition was broken short by lack of funds but it was nevertheless long enough to effect a change in the personal style and technique developed even at that early age by the painter. Six years after his return from New York, Field married Phebe, daughter of David and Mary Moore Gilmore of Ware, Massachusetts on December 29, 1831, settling in Hartford, Connecticut where they stayed but a year before moving on to Monson, Massachusetts. Here Henrietta, their only child, was born on November 6, 1832. After a brief period in Monson, Field moved on to the neighboring town of Palmer, setting up his studio in the Cross Block. The patronage of Palmer having been absorbed, the Fields returned to Leverett, the town of the artist's birth, finally moving to the adjacent town of Sunderland in 1859 where they resided at "Plumtrees." In that year the wife Phebe died leaving the artist to be cared for by his daughter till his death in 1900.³

On the basis of the portraits it is at present possible to say that Field had four main styles of painting. The first of these styles, represented by

¹All of the paintings discussed in this article are catalogued in *Somebody's Ancestors*, Springfield Museum of Fine Arts, February, 1942.

²Diary quotation submitted by Miss Agnes Dodds of Leverett.

³I am indebted to Miss Agnes Dodds for these biographical facts concerning Field, as well as much other assistance.



FIG. 1. ERASTUS SALISBURY FIELD: ELIZABETH BILLINGS ASHLEY
Collection of Mrs. Nelson Howe



FIG. 2. ERASTUS SALISBURY FIELD: ELLEN VIRTUE FIELD
Collection of Mr. and Mrs. Carey S. Hayward

the portraits of his brother, Phineas Field (1809-1877) and their grandmother, Elizabeth Billings Ashley (1745-1826) (Fig. 1), shows the painter working in a meticulous and tight manner. Of his various stylistic periods this is the most astonishing considering the lack of training and contact with other artists. Field in this phase of his work models the facial forms with minute detail, building up shadows by the introduction of a green tone over which he lays glazes of warmer colors. The skill shown in the modeling as well as the technical proficiency in the handling of the medium makes it more than probable that this early work of the artist was based on some formula for procedure learned first hand from an itinerant, or developed after the study of paintings owned locally but now lost. It is doubtful if he could have been more than 19 and certainly not over 21 (the grandmother died in 1826) at the time of painting his brother and grandmother, since the New York visit with its obvious influences was in 1824. Yet the precision of his drawing and the surety of his brush work indicate considerable previous work, no trace of which seems to be known. Such there still should be, however, either unrecognized or erroneously attributed. The surface texture of these two early works is almost enamel-like in its smoothness, a marked contrast to his work of a later date.

Certain characteristics peculiar to the artist and seen in the other portraits of his later phases are apparent in these two of his first period. Square-ended fingers, a slight astigmatism in the eyes, and the introduction of an area of brilliant red somewhere in the composition are three of the most apparent traits.

The portrait of Thankful Field (1812 — *ca.* 1908) although retaining certain characteristics of the above-mentioned portraits, nevertheless shows marked deviation from the early style. Particularly important is the construction of the head which tends to show, for the first time, at least a bowing acquaintance with the more academic practices of anatomical construction. The surface texture is also somewhat different in quality being slightly granular with less care in smoothing out the glazes. It is suggested that this portrait of Thankful may serve as an introduction to the artist's second period, after the training received in the three months of study in Morse's studio had introduced some new elements into his style and technique. The gap between these two periods is marked, particularly from a technical point of view, yet Field's early use of green tones for shading persist for some years as is evidenced by the portrait of Ellen Virtue Field (1835-1916) painted when she was about three years old (Fig. 2).

Ellen, as a child, is certainly one of the artist's most delightful and charming works. All of the mannerisms noticed in his first period are again encountered with the addition of still another individual characteristic. Here for the first time one finds a method of lace painting peculiar to the artist and utilized continually throughout his later work. The open work in the lace which edges the neckline and the bottom of the dress, as well as the edging for the pantalets, is simulated by dots of black paint, at times unevenly applied. The dots frequently overlap the boundaries of the lace design. The fluid and rapid brush strokes used in indicating the puffed sleeves of both Thankful's and Ellen's dresses are again a definite departure from the earlier method of textile rendition. The meticulous smoothness of the first period where all brush strokes are lost in the minuteness of the technique has now completely given way to a broader and more rapid handling. Such a change can only be accounted for by the instruction gained in the Morse studio. Incidentally, it was at this time, December of 1824 and January and February of 1825, while Field was working at the studio, that Morse had sittings from Lafayette. In later life, it is said, Field frequently mentioned these visits.

This second phase of Field's development might be more correctly described as a period of transition. Also it must be stressed again that these conclusions are drawn from those portraits now known. However, Ellen and Thankful being a combination of the earliest style so far found and of a later development indicated at its best by the pair of portraits of Mr. and Mrs. Pearce of Hadley, it seems justifiable to classify them as of a second or transition period.

The Pearces of Hadley, now in Colonial Williamsburg, may be considered to either terminate the second phase or begin a third (see Fig. 3). In these two splendid examples of American folk-art Field is at his best. The use of a green tone for shadows and the smooth technique is now totally discarded. However, all the characteristics noted previously, the above two excepted, are repeated. The square fingers, the astigmatism, the fluid painting of the drapery folds, the spot of red and the black dots for the lace are still present. The surface texture of the face is now rough with a spotting of the colors rather than the smooth glazes of the earliest style. The shadows and the high lights of cheek, nose and chin are rendered by small dots or splashes of color. It is the introduction of an almost pointillistic technique into part of the flesh rendering which may be considered to serve as the characteristic of the third period.

Although the portraits which have been selected to show the third phase of Field's artistic development are called Mr. and Mrs. Pearce of Hadley, it will aid in the problem of stylistic dating if some little genealogical discussion is admitted at this point. It was most noticeable that there existed an unusually strong facial resemblance between the Mrs. Pearce portrait and that of Climena Everentia Ball (1812-1879) which was of the same style and technique. That the two subjects were at least sisters seems a legitimate conclusion. The Ball portrait comes in direct line of descent to the present owner whereas there is the possibility for mistaken identity in the so-called Mrs. Pearce. Assuming that the Mrs. Pearce portrait is in reality that of Climena's sister, Adaline Montgomery who married Ebenezer Wiley in 1835, one may say that the pair of Mr. and Mrs. Wiley could not have been done prior to 1835, and since all traces of the earliest style still noticeable in Ellen Virtue Field done about 1838 are lacking, the Wileys must have been painted about 1840. Of further value is the fact that Ebenezer Wiley and his wife Adaline (whose mother was a Field and related to the artist) lived at "Plumtrees" in Sunderland closely adjacent to where Field was then living in the neighboring town of Leverett.

Such digressions into genealogical problems must be excused in that they serve to emphasize the need for further effort in locating Field's work, as well as that of other primitive painters, while immediate descendants are yet alive to aid in authentication. The outstanding quality of the Williamsburg pair make of them important milestones in the development of Field's style. Further mannerisms used again and again throughout this third and seemingly longest period are introduced. The breadth of the nostrils is stressed, giving a slight flatness to the appearance of the noses. The lips seem also to have a tendency to pout. The use of reticule, book, or other object held in the hand is now invariable. At times stark truthfulness to all facial detail produces a not entirely pleasant result. Such is the case with Betsy Dole (1794-1862), wife of the Ashley Hubbard of Fig. 4, the massiveness of whose jaw is in no way lessened by the careful rendering of the hirsute growth from a large mole thereon. Wart or wen on both cheek and brow are likewise realistically included.

No less than nine of the eighteen portraits discovered fall into this third period. All are closely similar in handling and general style. The leather of the book covers, the mahogany veneer of the furniture, and the leg-of-mutton sleeves of the dresses are painted with easy fluid strokes. The almost

pointillistic painting of the high lights and colors of the face are likewise characteristic of the artist's technique.

The portrait of Lucius Field Hayward (1870-1871) evidently painted just before his death in 1871, serves as the introduction to Field's fourth and last phase of portrait painting. The brilliant turkey red dress, the hands, legs and feet are all similar in rendition and general manner to the work of the third period, but the painting of the face shows the new manner in which Field was now to work. The influence of the daguerreotype is at once apparent. Almost photographic in quality, the baby's head stands out from the canvas and the rest of the body, due entirely to the minute and smooth technique of the painting. This, in a sense, is reminiscent of Field's first style. The similarity, however, is only in the dexterity with which the pigment is handled, producing not the granular quality of the second and third periods, but the almost enamel-like texture of the first.

From this "hybrid" portrait of baby Lucius to that of Clarissa Field is but a step in the transition from his freer style to the rigid and precise manner of the daguerreotype. Staring eyes, ramrod back, pallid and weak color, all are parts of the last phase when Field obviously tried to imitate this new and popular mechanical device of reproduction. (The portrait of Clarissa Field was probably done after an early photograph, thus emphasizing the new tendency of the artist seen in other works of this late date.)

This cannot be, however, an end to the discussion of Field's unusual talents. The imaginative scenes drawn from classical mythology and Biblical narrative are of equal interest and perhaps show in even better fashion the creative genius of the artist. Of the six such scenes so far discovered, the *Garden of Eden* with Adam but without Eve is by far the most fascinating (Fig. 5). Trees, mountains, birds and animals are all shown in pairs while Adam stands alone in the midst of a bountiful nature comparable in many respects to a Rousseau jungle scene. Important to note, too, is the completely individualistic concept of the scene. There is no pictorial influence from the more usual *Peaceable Kingdom* in the manner of Hicks. Though in folk idiom, Field's *Garden of Eden* is unique and highly personal in design, color and idea.

It is known that Field painted the plagues of Egypt, though only one could be found. Here again the imaginative capacity of Field shows itself to be unbounded. Using as a source for his inspiration the passages from Exodus 12:23-30 concerning the death of the first born, Field illustrates not the actual dying of the first born but the mass funeral which he logically



FIG. 3. ERASTUS SALISBURY FIELD: MRS. PEARCE OF HADLEY AS A BRIDE
Colonial Williamsburg, Incorporated



FIG. 4. ERASTUS SALISBURY FIELD: ASHLEY HUBBARD
Collection of Mr. and Mrs. George Caleb Hubbard

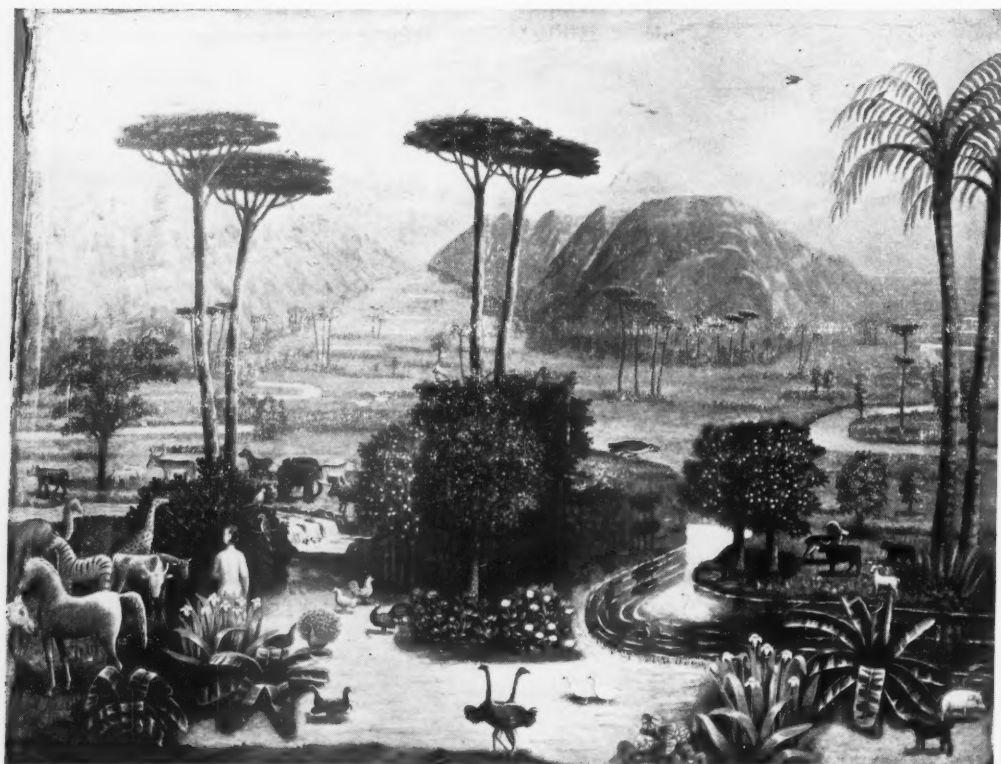


FIG. 5. ERASTUS SALISBURY FIELD: GARDEN OF EDEN
Collection of Mr. and Mrs. Carey S. Hayward

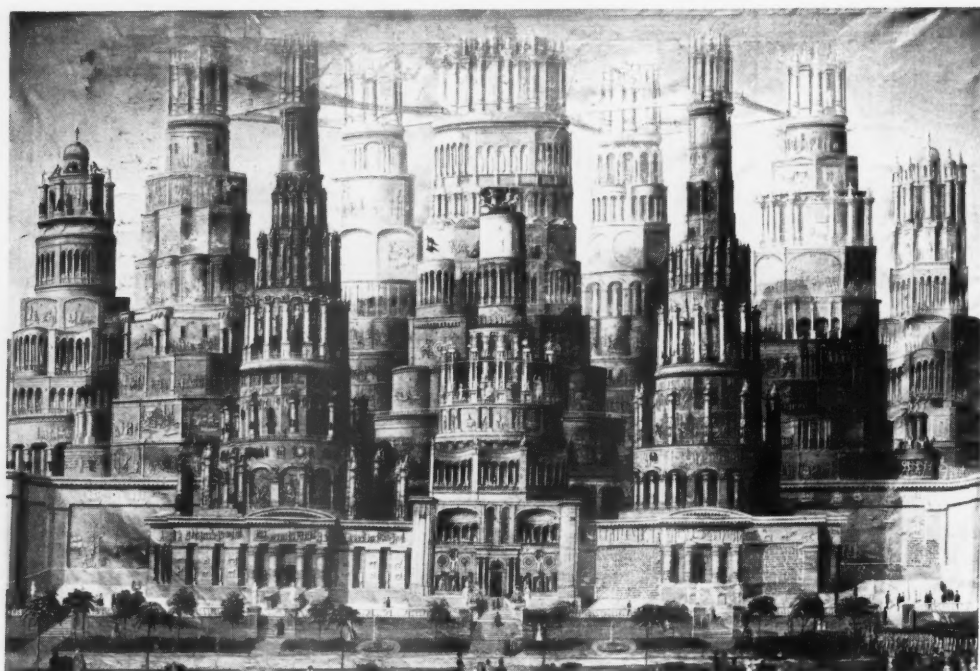
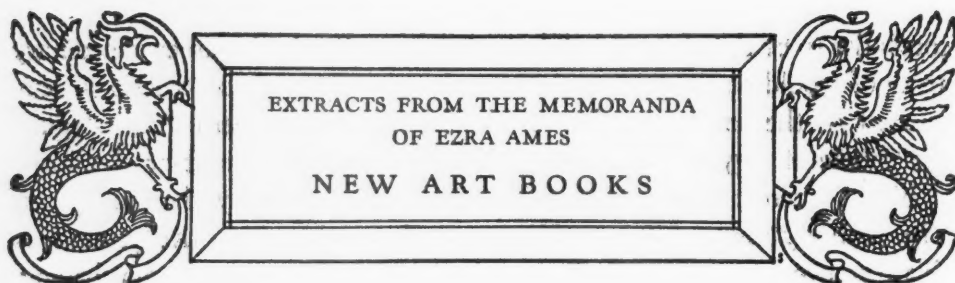


FIG. 6. ERASTUS SALISBURY FIELD: HISTORICAL MONUMENT OF THE AMERICAN REPUBLIC
Collection of Mrs. H. S. Williams

concludes to be the aftermath. Through a street lined with an extraordinary array of would-be Egyptian architectural and sculptural constructions, reminiscent of the scenic wonders of the Metropolitan Opera *Aida* staging, the people of Egypt march with white draped coffins on their shoulders.

Field's interest in classical mythology is represented by the painting of *The Embarkation of Ulysses*. Here again his architectural background, in this instance an attempt at classical forms, makes up for its improbability through the wild freedom of interpretation. Ulysses is seen standing in the bow of a most unusual war-vessel, viewing the rest of the Greek fleet spread over a harbor surrounded by porticoed temples and palaces. In this painting, Field has painted a decorative border to simulate an elaborately carved black and gold frame. It is said that this was not an unusual habit of the artist and there are two other scenes similarly treated to substantiate the tradition.

By far the greatest of the scenic paintings both in size and in narrative content is Field's late work done sometime prior to 1876, the *Historical Monument of the American Republic* (Fig. 6) (additions were made after 1876). This amazing canvas, 13 x 9 ft., shows nine main towers rising drum on drum, supported by colonnaded arcades, from a fountain-studded park. At the very top are seven exposition towers connected by steel bridges over which trains run to carry the spectators through the exposition galleries in a manner evidently not again suspected until seen in the Norman Bel Geddes' designs for the General Motors exhibit of 1940. These exposition buildings, for the display of new developments in American life, are placed on the platforms of the main towers labeled T. T. B., "The True Base." Field's concept of The True Base was the actual historic background of the United States, and through sculptured ornamentation both in the round and in relief the walls of the towers tell of the history of the country. The extraordinary quality of the imagination displayed, the infinite patience and the detailed historic knowledge of the artist is unequaled. A smaller tower directly in the center of the whole composition brings the total to ten and is labeled, "In memory of Abraham Lincoln." This is the tower of the constitution, and the scenes and figures sculptured thereon give the full story of this document. Although this cannot be called great art, it is outstanding in the field of folk-art. And of even greater importance it provides still further insight into the philosophy and thought of 19th century America.



EXTRACTS FROM THE MEMORANDA OF EZRA AMES OF ALBANY

The New York Historical Society possesses a number of notebooks kept by the painter Ezra Ames (1768-1836), which contain much interesting information about the man, what he read, what he did, what he bought, what it cost him, and what he paid out in taxes. We learn, for example that he bought *Caesar's Commentaries* in 1815, and Swift and Fielding in 1819; that his household expenses in 1819 were \$900.00 and, in 1822, \$700.00, that he paid \$50.88 in taxes in 1821. But it is not the purpose of this note to go into these biographical minutiae but rather to list the occasional references he made to his work as a painter. In so doing his numerous orders to paint drums, regimental flags, chaises, harpsichords, buckets, and signs have not been included. The list which follows is divided into two parts; the first contains in alphabetical order by sinner the portraits, whether in oil or in miniature, the second the 'fancy' subjects, in the order in which they appear in the memoranda.

— H. W. WILLIAMS, JR.

I

<i>Patron</i>	<i>Type</i>	<i>Date of Entry</i>	<i>Price</i>
Gov. [George] Clinton	miniature	March 28, 1794	£2:0:0
Mrs. [George] Clinton	miniature	March 28, 1794	£2:0:0
A. (?) D.	miniature	September 14, 1792	£0:18:0
Mr. M. Dewitt	miniature	April 1, 1794	£2:0:0
Thomas Diamond	portrait	May 3, 1794	£2:8:0
Polly Dixon	miniature	December 4, 1790	£0:18:0
John W. Dole (Dale?)	miniature	July 30, 1798	\$5
Mr. Draper	portrait	March 27, 1792	£1:10:0
Mr. Ellis	portrait	July 22, 1796	£3:4:0
	miniature	July 22, 1796	£2:8:0
Mrs. Fairley	painting and finishing the drapery of Major Fairley's portrait	June 19, 1794	£1:12:0
Francis Follet	miniature	February (?), 1793	£2:0:0
Leonard Gansvoort	portrait	August 18, 1802	£4:0:0
Mr. Glen	portrait	February 22, 1794	£4:0:0
Mr. Harris	miniature	April 21, 1792	£0:18:0
Stephen Harris	miniature and a piece of hair work	January 17, 1793	£1:4:0
Mrs. Samuel Hawkins	miniature	August 8, 1795	£2:0:0
John Hayke (?)	miniature	February 25, 1794	£2:0:0
John Hooker	miniature	March 3, 1794	£2:0:0
Dr. William Lanton	miniature	October 17, 1792	£0:18:0
Phillips	miniature	September 8, 1791	£0:18:0
Elihu Phinney	portrait	December 23, 1800	\$15
James Rogers	miniature	April (?), 1797	£2:0:0
Sanford	miniature	July 13, 1792	
Seymore [crossed out]	miniature	December 4, 1790	£0:18:0

<i>Patron</i>	<i>Type</i>	<i>Date of Entry</i>	<i>Price</i>
Mrs. Hizah Sharliff	miniature	February 26, 1796	£2:0:0
William Spalding	miniature	March 26, 1794	£2:0:0
Dr. D. Treat	miniature	January (?), 1794	£2:0:0
Joseph Wheeler (q. v.)	miniature	December 4, 1790	£0:18:0
Joseph Wheeler	miniature	October 19, 1791	£1:0:1
Theophilous Wheeler	miniature	December 4, 1790	£1:0:0
Levi Willard	miniature	May 1, 1794	£2:0:0
Mrs. Yates	two miniatures	February 10, 1794	£4:0:0
Miss Corn[elia] Yates	two miniatures	April 24, 1794	£4:0:0

II

Captain William Clark	two pictures with frames	June 4, 1799	\$4
Mrs. Fradsley	painting a hair devise for a ring	August 13, 1796 (?)	£0:3:0
Thomas Fradsley	painting a mourning piece	February 14, 1796	£1:4:0
Mr. S. W. Howell	two pictures	May 1, 1799	\$4
William James	"two pictures Solomons Temple, and City Jerusalem"	May 19, 1797	£1:12:0
Dr. McClellan	two caricatures of England and Scotland	September (?), 1800	£0:9:0
	four Sea pieces framed and glazed		£3:12:0
J. Thomas	painting two cherubs, etc.	November 9, 1791	£1:16:0

NEW ART BOOKS

THE PAINTINGS OF FRANS HALS. By N. S. Trivas. New York, Oxford University Press, Phaidon Edition, 1942. 160 plates, \$4.50.

This book, claimed by the editors to be a complete edition, lists but a scant 109 numbers as authentic works of Frans Hals. The astonishing fact is explained by the author, the late N. S. Trivas, as the result of a method likely to become "the leading principle of the younger generation of art students and collectors." Omitted were all pictures in which, in the opinion of the author, repainted parts "prevail." He admits, however "that there are pictures which could be included as well as left out so far as their condition is concerned." It is impossible to list all the works which have been purged, nor to argue for their authenticity. Suffice to mention such beautiful and doubtlessly genuine works as the *Children with a Goat Carriage* in Brussels, the large *Family Group* of the former O. H. Kahn collection — in our opinion one of the most brilliant manifestations of the master's genius — fisher boys and girls like the splendid examples from the Brooklyn and Cincinnati Museums, not to speak of scores of genuine portraits — like the gripping one of the former van Gelder collection — which were all weighed and, alas, found wanting. A method which serves not only to cut out the dead wood but which also kills healthy branches can hardly be recommended for imitation to the young scholars.

In the biographical chapter of the introduction the life of Frans Hals is painted in the traditional dark colors. It may be permissible to ask whether Frans Hals would not have had the same trouble with his finances if he had earned twice what he did. As he was always in demand as a portrait painter — more perhaps than anybody else in his time — we believe that he was not poor but careless; that he paid his bills only when he was sued for the amount; and that, rather than starving, as we are made

to believe, he lived well when he got money, and relied on his credit when he had none. After all, the people of Haarlem must have had confidence in his ability to pay. Surely, no sane Dutch baker would have permitted a notorious pauper to run up a debt of 200 fl.! Nor would anyone have taken the signature of such a bad risk as a guarantee for a high amount which happened as late as 1665. It is time to apply a little common sense to the biography of one of the great masters of "sanity" in art.

More valuable than these chapters and that on Hals' technique, with its rather vague formulations, is the list of documents and the apparently carefully worked catalogue of the pictures. The chief value of the volume, however, consists in its illustrations among which we enjoyed especially the details from the group-portraits in Haarlem. The close-ups from the last two works by Hals in this genre are the first reproductions which give an adequate idea of their incredible boldness and economy.

— JULIUS S. HELD

CATALOGUE DESCRIPTIVE AND CRITICAL OF THE PAINTINGS AND
MINIATURES IN THE HISTORICAL SOCIETY OF PENNSYLVANIA. By
William Sawitzky. Philadelphia, The Historical Society of Pennsylvania, 1942.
285 pp., illus., \$5.00.

Seldom has an American collection of paintings received such careful attention as has been given to this collection by William Sawitzky, lecturer on American art at New York University and Advisory Curator of American painting at the New York Historical Society. Another cataloguer might have found it too difficult to take issue with the opinions of some of our latter-day experts but this is not the case with the present author. The real value of the book, which lists pertinent facts about more than six hundred portraits and miniatures in the collection of the Historical Society of Pennsylvania, lies in Mr. Sawitzky's commentaries. The attribution of the majority of paintings has not been questioned but there are a number of noteworthy paintings which have been wrongly attributed in the past and these entries should be sought out by the student. For example, the Copley portrait of Thomas and Sarah Mifflin, rejected by the late Charles Henry Hart, for the most peculiar reasons, has been given back to Copley. After reading the present author's notes it seems highly improbable that any future scholar will take issue with this attribution.

Another important piece of writing is found in connection with the portrait of Robert Morris, Sr., now given to John Hesselius, thus shattering a tradition built up by Charles Henry Hart and strengthened by the late Dr. Christian Brinton, both of whom accepted it as the work of Gustavus Hesselius. Those who have a penchant for attribution should carefully study the entries on portraits of Sir William Penn and his well-known son of the same name. Here Mr. Sawitzky has brought out the value of the study of costume in relation to the life and times of the subject. Many of our experts have not placed sufficient emphasis on this study.

The format of the book is adequate but this reviewer feels that it would have been more helpful to students if the dates of the artist were shown in connection with each entry so that the relationship between the life span of the artist and the subject could be seen immediately without recourse to the index of artists at the end of the book. The full-page illustrations are not of the highest quality and do not accompany the text but are segregated to a section in the back. It is unfortunate that the ratio of illustrations to catalogue entries which is about 10% could not have been as high

as that found in the *Catalogue of American Portraits* recently published by the New York Historical Society, which approached 50%.

This criticism seems of little import when the book as a whole is considered for it combines careful searching for historical facts, scrupulous handling of traditional information and thorough documentation together with long years of study of American painting. The result is a catalogue that stands out from the imposing quantity of literature on the subject as a major scholarly contribution. — BARTLETT COWDREY

PAUL REVERE AND THE WORLD HE LIVED IN. By *Esther Forbes*. Boston, Houghton Mifflin, 1942. 510 pp., illustrated, \$3.75.

The Boston of Miss Forbes' chronicle was, as she expresses it, "more than a geographic fact — something of a state of mind." Her book tells the tale of eighteenth century Boston and of Paul Revere in a manner which makes us aware of this composite state of mind which achieved so much in our country's past. The world Paul Revere lived in has striking parallels to the world we live in, and the experience of reading this vivid, pointed biography is something which no one should miss. — J. L.

FORTY VARIATIONS. By *Katherine S. Dreier*, with an Introduction by *L. Moholy-Nagy*. Springfield, Mass., The Pond-Ekberg Co., 1942. In two portfolios of twenty lithographs each, 10 $\frac{3}{4}$ x 14 inches, \$40.00.

The *new* appears either as strange, which takes time, concentration and learning to perceive its meaning, or like lightning it reveals its content without any preparation. Then we *know*.

A little girl of six, seeing for the first time in her life an abstract painting, shouted: "Speed, speed! Aeroplane — speed!" She *knew* it. It happened like lightning, quickly, and no interpretation could have given her more of the nature of the picture.

The other day I had a similar experience. I opened two portfolios of Katherine S. Dreier's "40 VARIATIONS" — *forty pictures!*

I laid them slowly, one after the other on the floor, and having before me the full power of their color, ingeniously bound within the same area of the pages, I was suddenly overcome with a new discovery. The pages miraculously transformed themselves into a rapid movement, into a fluctuating pattern of fighting discords, strange harmony, an overwhelming surprise of sublime rhythms. Changing, oscillating light united the series of pages in a synthesis: a motion picture in color was born.

It is the privilege of the artist to anticipate the future, to have insight into coming functions, to give new significance to traditional means. Katherine S. Dreier has this instinctive power, this intuitive vision. It is a joy to see how she widens the field of static element, how she elevates the stable frame-work of painting into a kinetic expression, real movement of color, victorious light.

It is the happy task of the onlooker to enjoy the unique spirit of these pages.

— L. MOHOLY-NAGY

EARLY AMERICAN WOODEN WARE. By *Mary Earle Gould*. Springfield, The Pond-Ekberg Co., 1942. 230 pp., 131 illustrations, \$4.50.

This book is a fine addition to the recent Pond-Ekberg publications on early American arts and crafts. Among the most valuable contributions are the chapters on the tools for making early woodenware, and on the ingenious early labor-saving devices

in wood invented by our forebears. There are many wooden implements—like the feather bed smoother—whose use Miss Gould's research has uncovered for our edification. Her book gives a complete practical picture of early American utensils and tools, and incidentally of the lives of the people who used them.

— J. L.

BOOKS RECEIVED

DUMBARTON OAKS INAUGURAL LECTURES. By Henri Focillon, Michael Ivanovich Rostovtzeff, Charles Rufus Morey, Wilherm Koehler. Cambridge, Harvard University Press, 1941. 87 pp., illustrated, \$5.00.

THREE BYZANTINE WORKS OF ART. By Hayford Peirce and Royall Tyler. Cambridge, Harvard University Press, 1941. 26 pp. text, 60 pp. plates, \$5.00.

WAR PICTURES BY BRITISH ARTISTS. New York, Oxford University Press, 1942. 4 vols., \$1.75.

FAIR IS OUR LAND. Edited by Samuel Chamberlain. New York, Hastings House, 1942. 215 pp. of reproductions, \$5.00.

MEN OF THE R. A. F. By William Rothenstein. New York, Oxford University Press, 1942. 87 pp. text, 40 illustrations, \$3.00.

THE EDWARD B. GREENE COLLECTION OF ENGRAVED PORTRAITS AND PORTRAIT DRAWINGS AT YALE UNIVERSITY. Compiled by Alice Wolf, preface by Theodore Sizer. New Haven, Yale University Press, 1942. 141 pp., 35 pl., \$5.00

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

Required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Art in America, published quarterly at Springfield, Mass., for October 1, 1942

State of Massachusetts }
County of Hampden }

ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John D. Pond, who, having been duly sworn according to law, deposes and says that he is the Publisher and Manager of ART IN AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

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